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## *Bulletin of the City Art Museum of St. Louis*

arts at their golden period, but a use of colors anticipatory of the modern method we term impressionism, produced in painting by breaking a tone into its component elements and setting these side by side,—a process not altogether different from hatching in mixed colors of wool. The dyes used in the present example, which is woven on fourteen warp threads to the inch, are in a good state of preservation.

The hanging is very little larger than an example of the same period which was lent to the Museum last year by Mr. Edward A. Faust, entitled *The Prophecy of Nathan*. The two pieces have some points in common, such as strength, depth and grace of folds in the treatment of drapery.

Our example was formerly in the collection of Lord Sackville, Knole House, Seven Oaks, England, but was purchased by the present owner from the heirs of Mr. J. Pierpont Morgan with the rest of his tapestry collection, of which the piece in our Museum is considered one of the more important.

The Museum also has on view, loaned by Mr. Edward A. Faust, a late-Gothic triptych (4 ft. 4 in. x 6 ft. 11 in.), of the old Netherlands school of painting in an excellent state of preservation. It was painted in the year 1501 by Erasmus.

The central panel represents *The Crucifixion*. At the foot of the Cross are the three Marys; St. John supports the swooning figure of the Virgin; Mary Magdalen kneels before her. The signature of the artist is to be found on a shield borne by a horseman in Oriental costume: *Erasmus P.* 1501.

The left panel shows Christ bearing the Cross; beside Him St. Veronica on her knees, displaying the handkerchief on which has been impressed the image of the Savior. Persecutors

torment Him, one striking Him with a club. From far in the distance the three Marys and St. John look on.

The right panel depicts *The Descent from the Cross*. The two robbers remain hanging; the body of Christ has been taken down and is supported by the Virgin and Joseph of Arimathea. Mary Magdalen, resplendent in black and gold brocade, is on her knees, weeping; while the third Mary stands, with folded hands. St. John looks compassionately on, and Nicodemus, with a jar of ointment, approaches from the rear.

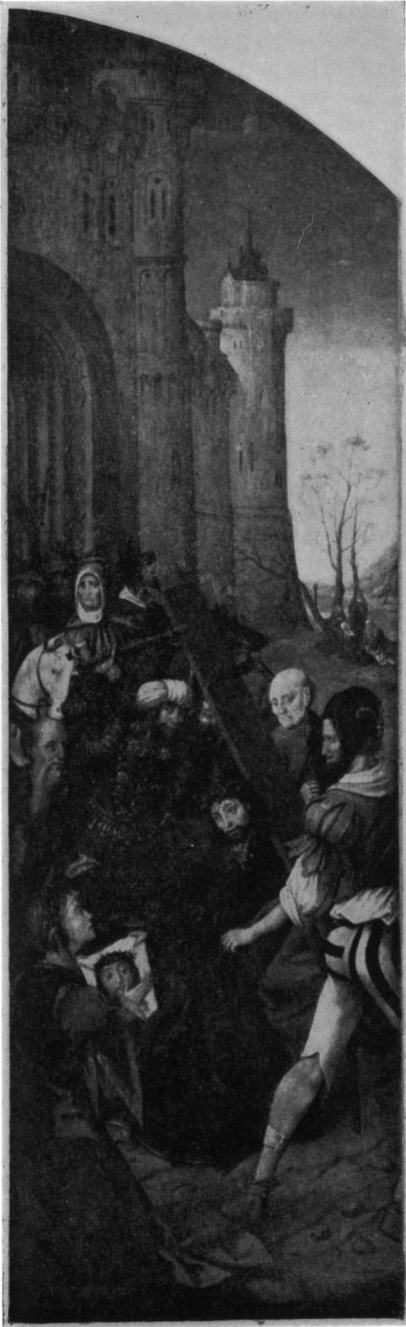
The most striking qualities of the triptych are the composition and the beautifully preserved colors. It is an impressive picture if the workmanship is not of the best.

The art of the Netherlands was still in a state of transition from Gothic to Renaissance standards at the time when this triptych was produced, as may be seen in the introduction of Renaissance architecture over two saints, St. Piat and St. Vincent, portrayed on the outside of the shutters. The Gothic manner prevails, however, throughout the triptych. Gothic are the attenuated figures, the vertical composition, the angular folds of drapery, the spiritual expression, the realism, the story-telling; Gothic the delight in minute and precise details; Gothic the ignorance of certain principles of perspective, and colors set side by side like panes of old stained glass.

### THE FALL EXHIBITION

THE Twelfth Annual Exhibition of American Paintings will open at the City Art Museum on September 23d. More than usual interest attaches to the exhibition this year because of the important innovation in the manner of forming the collection, this being the first occasion that

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DETAIL OF THE TRIPTYCH

a Jury of Selection has been employed to which any artist may submit his pictures. This change is frankly an experiment, made with the hope that it would broaden the usefulness of the exhibition as a factor in the encouragement and development of American art. Whatever the objections to the jury system, it seems to be the only practicable plan which has as yet been evolved for assembling large, open exhibitions.

The whole course of the annual exhibition in St. Louis has thus practically been placed in the hands of the painters of America. If they are willing to contribute their pictures, it will not be necessary to revert to the former system of inviting all exhibits in order to assure a representative exhibition. If they elect freely to submit their works to the Jury of Selection, the exhibition will perforce be successful; and the jury system will bid fair to become permanently established in St. Louis, with excellent chances that prizes or other forms of award will be offered in the future.

COMING EXHIBITIONS

September, 1917

Twelfth Annual Exhibition of Paintings by American Artists, opening September 23d, closing October 28th.

November, 1917

An Exhibition of Sculpture by Mrs. Harry Payne Whitney.

December, 1917

An Exhibition of Photographs by the Pictorial Photographers of America.

March, 1918

An Exhibition of Paintings by Frederic Clay Bartlett.

May, 1918

An Exhibition of Water Colors by Winslow Homer and John Singer Sargent.